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THESIS

SIR JAMES MATTHEW BARRIE

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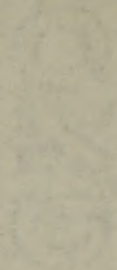
MARION JEANNETTE EWING

(A.B. Olivet College, 1908)

(B.S. Simmons 1911)

In partial fulfilment of re-  
quirements for the degree of  
MASTER OF ARTS.

1921



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## ANALYSIS OF

## THESIS

on

SIR JAMES MATTHEW BARRIE

## Preface.

Will Barrie have a place in Twentieth Century Literature?

His name is not included in writers of the nineteenth century.

It is difficult to make an estimate of his work.

- A. <sup>His writings</sup> They are not all published. X
- B. Few criticisms of his work are to be found.  
A difficult author to analyze.

Convinced he will have a permanent place because he "opens the mind to beautiful thoughts."

## I. Introduction.

People and events that have influenced Barrie's writings.

## A. Early influences determine our life work.

1. Scott was always fond of Scotch history. Called the "genius in extenso." He did not analyze character.
2. Stevenson loved stories of adventure. Best work is in this line.
3. Barrie

- (a) His mother's influence.  
Furnished much of his early material of Scotch life--  
"Kailyard School."  
She handed down "Child's capacity for wonder."
- (b) Meredith's influence.  
Interest in the psychological novel--"Sentimental Tommy."
- (c) Ibsen's influence. Learned technique of drama.  
Simplicity  
Unity of action.

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ANALYSIS OF

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ON

SIR JAMES MATTHEW BARRIE

2. Preface.

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1. Scott was always fond of Scotch history.  
Called the "Scottish in character."  
He did not analyze character.

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Barré was in this line.

3. Barrie

(a) His mother's influence.  
Furnished much of his early  
material of Scotch life--  
"Gulliver's Travels."  
The Scotch story "Gulliver's"  
"Gulliver's Travels."

(b) Macaulay's influence.  
Interest in the historical  
novel--"Gulliver's Travels."

(c) Loane's influence.  
Technical of drama.  
Gulliver's Travels.  
Unity of action.



## II. Life

Born in Kirriemuir, May, 9, 1860

Description of village.

Life of early boyhood gleaned from "Margaret Ogilvy."

Death of brother.

Efforts to cheer his mother.

Decides on profession.

Dumbries Academy.

Writes under "Paterfamilas".

His first novel.

Edinburgh University

Privations endured.

First newspaper work.

Life in London.

Return to Kirriemuir.

Marriage in 1894--later divorced.

Opinion of townspeople.

London Home.

Shyness and elusiveness.

Humor.

Laughs at himself.

"Mr. Barrie in the chair".

Friendliness.

Fondness for children.

Public spirited man.

Work during war.

Letter to America.

Honors bestowed upon him.

Made baronet in 1913.

Rector of St. Andrews University.

Temperament.

A "Sentimental Tommy."

Later, more will be known of his life.

A hope that the letters to his mother will be published.

What he wrote about the letters.

A rumor that Mr. Barrie is coming to Southern California to direct screening of "Peter Pan." X



11. Life

Born in Kirtlington, May 9, 1860

Classification of village.

Life of early years passed from "Margaret Ogilvy."

Death of brother.  
Return to mother and mother.

Death of brother.  
Death of brother.  
Death of brother.

His first novel.

Manchester University.  
Privileges obtained.

First newspaper work.

Life in London.

Return to Kirtlington.

Marriage in 1884--later divorced.

Editor of "The Standard."

London House.

Spyness and elusiveness.  
Humor.

Laughs at himself.  
"Mr. Harris in the chair."

Friendliness.  
Tenderness for children.

Lightly spoken man.  
Work during war.

Letter to mother.  
Mother bestowed upon him.

Made doctor in 1912.  
Doctor of St. Andrews University.

Temperament.  
A "Sentimental Tommy."

Later, more will be known of his life.

A note that the letters to his mother will be pre-  
pared.

What he wrote about the letters.

A rumor that Mr. Harris is going to Southern California  
to direct operations of "Harris Bank."



### III. The Writings of Barrie

#### A. Novels

- (a) Better Dead  
When a Man's Single
- (b) The Little Minister  
Criticism by G. B. Shaw  
R. S. Stevenson
- (c) Sentimental Tommy  
Quotations to illustrate Tommy's sentimentality.
- (d) Tommy and Grizel  
Story and criticism.
- (e) The Little White Bird.  
One of his most delightful books  
"Peter Pan" taken from it.  
Quotation from Mr. Mabie  
Barrie's understanding of children  
Mr. Barrie is the "Spirit of Youth".
- (f) Criticism of his novels  
Not a great novel writer  
Sees by intuition  
Cannot analyze  
Lacks logical ending to novels  
Example-  
"Little Minister"  
"Tommy and Grizel"

#### B. Short Stories

- (a) Auld Licht Idylls  
How they happened to be written  
Extracts
- (b) Window in Thrums  
Made Barrie famous
- (c) A Tillyloss Scandal  
Inferior to others
- (d) My Lady Nicotine

#### C. Biographical Sketches

- (a) Edinburgh Eleven  
Sketches of class mates and professors
- (b) Margaret Ogilvy  
Tribute to his mother
- (c) Neither Dorking nor the Abbey  
Tribute to George Meredith



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When a Man's Single

- (b) The Little Minister  
Criticism by G. B. Shaw  
J. M. Stevenson

- (c) Sentimental Tommy  
Introduction by J. M. Stevenson  
Annotated.

- (d) Tommy and Grizel  
Intro. and annotated.

- (e) The Little White Bird  
One of his most delightful books  
"Better than seven fairs"  
Introduction from Mr. Barrie  
Barrie's understanding of children  
Mr. Barrie as the "Spirit of Youth"

- (f) Criticism of his novels  
Not a great novel writer  
Seen by tradition  
Gained success  
Lacks logic leading to novels  
Example -  
"Little Minister"  
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B. Short Stories

- (a) And About Little  
How they happened to be written  
Extracts

- (b) Window in Thomas  
Made Barrie famous

- (c) A Little One Scandal  
Interest of others

- (d) My Lady Stockett

C. Stageplays and Sketches

- (a) Fairytale Queen  
Sketches of ideas, scenes and props

- (b) Margaret Ogilvy  
 tribute to his mother

- (c) Noted for his play  
tribute to George MacDonald



## D. Dramatic Works

- (a) Charles Frohmann urges him to write drama

Professor's Love Story

First success after a number of failures.

Little Minister

Better than the novel

The Wedding Guest

Quality Street

The Admirable Crichton

Little Mary

Peter Pan

Alice Sit by the Fire

What Every Woman Knows

Legend of Leonora

Half an Hour

Twelve-Pound Look

Rosalind

The Will

Der Tag

Rosy Rapture

A Kiss for Cinderella

Dear Brutus

The Old Lady Shows Her Medals

The New Word

Barbara's Wedding

A Well Remembered Voice

Mary Rose

(b) Criticism of dramatic works.

1. First Man of Letters of Nineteenth Century to write successful plays

- a. Has mastered the technique
- b. Perceives by intuition
- c. Uses typical incident
- d. Recognizes universal feeling
- e. Master of the suggestive word
- f. Created confidential stage directions.
- g. Uses his own personal experiences

2. Criticism by Professor Phelps

## IV. The Women of Barrie

## A. Barrie's reverence for women

- (a) "Margaret Ogilvy" his first heroine

1. Her characteristics as shown in characters.



9. Dramatic Works

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dramas

Frohman's love story  
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Better than the novel  
The Wedding Guest  
Country House  
The Admirable Crichton  
Little Mary  
Peter Pan  
Alice Sit by the Fire  
What Every Woman Knows  
Lionel Lincoln  
Half an Hour  
Twelve-Point Look  
Homeside  
The Will  
Der Tag  
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- f. Greatest confidential stage  
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- g. Uses his own personal experience
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1. Her characteristics as shown in  
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- a. Self sacrificing
- b. Maternal instinct
- c. Proud
- d. Idealistic
- e. Sharing in husband's work

- B. Barrie's humorous attitude toward women
- C. Barrie's sympathetic attitude toward women
- D. Barrie's idealistic attitude toward women

## V. The Philosophy of Barrie

### A. Faith in Human Nature

- (a) Believes there is good in every one
- (b) Passion had source in pure love often
- (c) Curse of wealth
- (d) Belief in individual not in Fate

### B. Belief in Suffering

### C. Belief in God

## VI. Estimate of Barrie's work.

### A. Barrie's deficiencies

- (a) Too fanciful
- (b) Sacrifices truth to ideal
- (c) Has written no masterpiece

### B. Barrie's value to literature

- (a) His charm
- (b) Wholesome ideals in his plays

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  - (b) Wholesome ideals in his plays



SIR JAMES MATTHEW BARRIE

Preface.

All who have laughed and cried over "A Window in Thrums", all who have entered Fairyland with "Peter Pan" and have spent delightful hours with the bewitching women and children of Barrie's creation, are speculating as to the place that delightful novelist and playwright will hold in the English literature of the Twentieth Century.

"What can I do to be for ever known  
And make the age to come my own?"

Such were the words of the old tailor in Kirriemuir repeated to an eager little boy as he spread out the lad's collection of the photographs of the poets. In after years Barrie's mother often fondly repeated <sup>Cowley's</sup> Cowper's couplet. Popular though his books have been, the critics of nineteenth century literature do not seem inclined to include the author of "The Little Minister" and "Sentimental Tommy" among the makers of the literature of that period. Since the beginning of the new century, Barrie has devoted his entire time to the drama. If his name is "to be for ever known", it will be because his plays prove to be immortal.

For various reasons it is very difficult at this time to make an estimate of the permanent value of Barrie's work. Many of Barrie's plays have not yet been

His place  
in 20th  
century  
literature.

Not in-  
cluded  
in 19th  
century  
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published and many more have never been produced professionally in this country outside of New York City. For this reason he is not even included in some recent books on modern drama. Moreover, although one can find countless articles in the magazines on some particular play, few attempts have been made to analyze or criticize his work as a whole. That many are still unpublished only partially explains this fact. For most people the name of "Barrie" spells "charm" and charm is a quality most difficult to analyze. We can only define it as Barrie's Maggie Wylie has done. "It's a sort of bloom on a woman, if you have it, you don't need to have anything else; and if you don't have it, it doesn't much matter what else you have." Such a "bloom" often fades with the years. Occasionally it is enduring and permanent. Such a bloom had Margaret Ogilvy. Her son said of her,

His work  
contains  
the essence  
of  
literature.

"When you looked into my mother's eyes, you knew, as if he had told you, why God sent her into the world--it was to open the minds of all who looked to beautiful thoughts. And that is the beginning and end of literature."

I believe the works of Barrie will have a permanent value and a place in literature because with a charm all his own he has opened the minds of the English speaking world to beautiful thoughts.



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I.  
INTRODUCTION.

INFLUENCES IN BARRIE'S WRITING.

Our early experiences have much to do in formulating our permanent interests and often determine our vocations. Barrie once wrote, "Nothing that happens after we are twelve matters much." If this be true, writers have gained their real inspiration for writing by the time they have reached this age. We know this to be true of Barrie's two great ~~Scotch~~ predecessors. Scott and Stevenson, the Scotch novelists of the ~~eighteenth~~ and nineteenth centuries, were from childhood enamored of the clash of swords and the sound of battle. Sir Walter Scott's fascinating ballads and historical novels are the direct outcome of a child's absorption in the early history of Scotland. His works are so crowded with characters, so lavish with scenery, so full of action that one gets the impression of a huge pageant in which a mere man plays a small part. Carlyle called him the "genius in extenso." He took little interest in the study of the human heart or in the vagaries of love. ~~Mr.~~ Barrie says of him when "left alone with a hero, a heroine and a proposal impending.....Sir Walter.....gets out of the room by making his love scenes take place between the end of one chapter and the beginning of the next. "

Robert Louis Stevenson, coming a generation later, also loved the life of adventure which precludes the possibility of an intensive study of the individual.

Early influences determine our life work.

Scott and his work.

Stevenson and his work.



INTRODUCTION IN HARRIS'S WRITING.

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Although his workmanship often surpasses that of Scott he seldom equals him in imagination and picturesqueness. When a tiny boy he would escape from home and run to the wharfs where he sat spellbound while some old sea-captain told tales of bold pirates and hair breadth escapes from the waves. In a study of his work, ~~Mr.~~ Barrie says: "He was the spirit of boyhood tugging at the skirts of this old world of ours and compelling it to come back and play."

A century after Scott had penned his last adventure and while Stevenson was writing of pirates from his couch in Vailama, a quiet little man in a quaint little Scotch village was writing, not of wars and rumors of war, but of plain, homely men and women who earned their bread by weaving. The age at which ~~Sir~~ ~~James Matthew~~ Barrie decided to become a man of letters and the tremendous influence his mother had upon his life and work are told in "Margaret Ogilvy", which will always be the best handbook to the works of Barrie. It was not necessary for him to seek romance outside the walls of his own home; to him, the story of his mother's early life and the lives of her neighbors was a never failing source of delight and wonder. "The child's capacity for wonder at the everyday things of life" is Lord Lytton's definition of a man of genius. It was something of this quality that Margaret Ogilvy

Early influences given in "Margaret Ogilvy."

Definition of genius.



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herself possessed and handed down to her son.

Barrie's mother not only stimulated his interest in the life of the Scotch peasantry but also furnished most of the material for his sketches written in the homely Scotch dialect. He was not a pioneer in this field for John Galt and Dr. David Macbeth Moir had already gained fame with their tales of Scotch village life. Dr. John Watson was later to join the ranks of what came to be called the "Kailyard School."

"Kailyard  
School."

It is a long time since ~~Mr.~~ Barrie has given us anything about his home village and many influences have been at work determining the nature of his writing. When Barrie went to London for the first time, his first pilgrimage was to Box Place. When he actually saw the great man he was so overcome with shyness that he returned to London without introducing himself to George Meredith, whom he admired above all other contemporary writers. Later, they became great friends and probably Meredith influenced him more than any other writer. We surmise that "The Ordeal of Richard Feverel", "The Egoist" and those other masterly interpretations of life are responsible in no small degree for the creation of "Sentimental Tommy" and its sequel. Mutual admiration and affection existed between these two men. Mr. Meredith said, "The coming man is James Matthew Barrie." Barrie's tribute, written after

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George Meredith's death is not only a charming bit of literature but is written straight from the heart.

If George Meredith influenced Barrie's novels, it was Heinrich Ibsen who influenced Mr. Barrie's work for the theater. It was natural that a young man fresh from the university should not take the great Scandinavian quite seriously. One of the first of Barrie's many theatrical failures was a satire entitled "Ibsen's Ghost." We also find "The Lane Duck" as the name given to the house boat in the trifling fantasy, "Walker, London." But Barrie succeeded on the stage where Browning, Tennyson and other men of letters of the Nineteenth century failed because he learned from Ibsen the secret of the technique of the drama--simplicity and unity of action. In form and structure and as well as in subject matter, "The Twelve Pound Lock" might be a sequel to "The Doll's House."

Having mentioned some of the influences that have molded and formed the man and his work, the background will be finished when the rather meagre incidents, known of his life, are told.

his most precious and tender memories.

When James was six years old, his brother, a gay laughing boy of thirteen, died. It was a blow from which his mother never fully recovered her health or

Influence  
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Heinrich  
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"Margaret  
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Early life.

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of his life, are told.



II.

HIS LIFE

Thrums are the loose ends left after cutting the finished web out of the loom. It is under this name that Barrie has immortalized the town of Kirriemuir where he was born, May 9, 1860. It is a small village lying sixty miles north of Edinburgh; not altogether changed since Barrie described it in "Auld Licht Idylls" as "a handful of houses jumbled together in a cup.... Until twenty years ago its every other room, earthen-floored and showing the rafters overhead, had a handloom.....In those days the cup overflowed and left several houses on the top of the hill, where their cold skeletons still stand."

Nearly all that we know of ~~James~~ Barrie's early life is found in his book, "Margaret Ogilvy". Few who are familiar with the joys and griefs of a home where love reigns can put it down without tears. One critic has said that Barrie was apparently unaware that "Margaret Ogilvy" could seem to anyone an outrage and a shame. Rather was it a touching compliment to humanity that ~~Mr.~~ Barrie was willing to entrust us with his most precious and tender memories.

When James was six years old, his brother, a gay laughing boy of thirteen, died. It was a blow from which his mother never fully recovered her health or

Kirriemuir.

"Margaret Ogilvy."

Early life.

HIS LIFE

There are the loose ends left after cutting the finished web out of the loom. It is under this name that Barrie has immortalized the town of Kirriemuir where he was born, May 9, 1860. It is a small village lying sixty miles north of Edinburgh; not altogether changed since Barrie described it in "And Lost Idylls" as "a handful of houses jumbled together in a cup.... Until twenty years ago its every other room, earthen-floored and showing the rafters overhead, had a hand-loom.... In those days the cup overflowed and left several houses on the top of the hill, where their cold skeletons still stand."

Nearly all that we know of James Barrie's early life is found in his book, "Margaret Ogilvy". Few who are familiar with the joys and trials of a home where love reigns can put it down without tears. One critic has said that Barrie was apparently unaware that "Margaret Ogilvy" could seem to anyone an outrage and a shame. Rather was it a touching compliment to humanity that Mr. Barrie was willing to entrust us with his most precious and tender memories.

When James was six years old, his brother, a gay laughing boy of thirteen, died. It was a blow from which his mother never fully recovered her health or

Kirriemuir.

"Margaret Ogilvy."

Early life.



former gaiety of spirit. He tells us how he yearned to make his mother laugh again. He learned his brother's whistle from a friend and, dressed in his brother's clothes, crept into his mother's room in the hope that she might mistake him for the older brother. Some of that tenderness, some of that yearning to make a sad world happy seems to underlie the best of Barrie's works.

Deciding  
on his  
profession.

"From the day on which I first tasted blood in the garret my mind was made up; there could be no hum-dreadful-drum profession for me; literature was my game." Thus Barrie decided on his profession when a very small boy. While attending Dumfries academy, under the signature of "Paterfamilias" he sent reports of cricket matches to the papers and humorously advocated more vacations for school boys. The year before entering college he wrote a novel. The most bitter part of its being returned was the editor's note in which he comments on the author being a "clever lady."

Edinburgh  
University.

Beyond the fact that he distinguished himself in English literature, little is known of Barrie's life in Edinburgh University. That he endured privations for the sake of an education is indicated by an extract from an article printed in the Northampton Journal and supposed to be autobiographical:



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"I knew three undergraduates who lodged together in a dreary house at the top of a dreary street, two of whom used to study until two in the morning, while the third slept. When they shut up their books they awoke number three who arose, dressed and studied until breakfast-time. The chief advantage of this arrangement was that as they were dreadfully poor one bed did for the three. Terrible privations? Frightful destitution? Not a bit of it. The millennium was in those days. If life was at the top of a hundred steps, if students occasionally died of hunger and hard work combined, if the midnight oil only burned to show a ghastly face, if lodgings were cheap and dirty and dinners few and far between, life was still real and earnest and in many cases it did not turn out an empty dream."

Graduating from Edinburgh University in 1882, Barrie's first position was leader writer on the Nottingham Journal. He confesses he felt genuinely sorry for the people he saw reading his leaders. In the meantime he was trying his fortune by sending articles of a different type to London. He says:

"Nearly eighteen months elapsed before there came to me, as unlooked for as a telegram the thought that there was something quaint about my native place. A boy who found that a knife had been put into his pocket in the night could not have been more surprised."

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First  
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The first article, "An Auld Licht Community" found favor in the sight of a London editor and Mr. Barrie with the help of his mother's reminiscences started a series of articles on "Thrums" which was to make him famous. Encouraged by his success, the impetuous young man departs for London in spite of the friendly discouragement of his friend, the editor. The first months in the city tried the stuff that was in him. He relates that of the first thirty articles sent to publishers, fifteen were returned and he never saw nor heard of the other fifteen again. His first quarters in London were over a grocer's shop, "a little back room so small that you had to climb the table to reach the fireplace and to lift out the easy chair before you could get out of the room."

As soon as his writing had won for him sufficient recognition, he returned to Kirriemuir where he made his home until his mother's death in 1894. From the humble home connected with his childhood, he and his family moved to Viewmount House in the outskirts of Kirriemuir. In 1894, Mr. Barrie married an English actress, Miss Mary Ansell and brought her to his charming home in Kirriemuir. The marriage did not prove a happy one and in 1909 Mr. Barrie divorced his wife in order that she might marry the young poet and playwright, *Gilbert Cannan* Frederick Cannan, whom she divorced several years ago.

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first  
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Opinion  
of his  
townsmen.

Although many of the inhabitants of Kirriemuir think their distinguished townsman writes "havers and nonsense," they are very proud of him and describe him as "such a terrible kindly sort o' creeter."

Where  
he  
lives.

~~Mr.~~ Barrie's home is now in London. A stranger might have difficulty in locating him even if he was directed to Adelphi Terrace, a house overlooking the Thames and a popular dwelling place for literary men. No card directs the stranger to the bachelor apartments where ~~Mr.~~ Barrie lives alone with a single ser-

Descrip-  
tion.

vant. However, if the searcher is patient, he may see emerging from the house, a little dark man of sixty, vigorously smoking a short black pipe. His face is rather sad but there is a kind and sympathetic expression in his large brown eyes. A woman in Kensington Garden, who was a neighbor of Barrie's but did not know him, spoke of him as "The little man who is all head but a perfect dear."

Shyness.

"You only know the shell of a Scot until you have entered his home circle; in his office, in clubs, at social gatherings where you and he seem to be getting on so well, he is really a house with all the shutters closed and the door locked. He is not opaque of set purpose, often it is against his will, it is certainly against mine, I try to keep my shutters open and my foot in the door but they will bang to." ~~Mr.~~ Barrie has changed very little in some particulars in the

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twenty years since this was written. He dislikes publicity, is shy of strangers and is most elusive in avoiding both. It is told that one persistent reporter tracked ~~Mr.~~ Barrie to the elevator of his apartment but too late to enter. He still persevered by hurriedly climbing the stairs and talking through the grating. Barrie's replies to his questions were courteous and friendly but when the reporter arrived at the top of the stairs, the author had disappeared.

Humor

Perhaps one of Barrie's greatest charms is his ability to laugh at himself. At one time he was asked to preside at a Burns Centenary. He was so overcome with shyness that he presented a sorry figure as the presiding officer. The next day a humorous but scathing article appeared in a daily paper entitled, "Mr. Barrie in the chair." His friends indignantly flew to his defense only to find that Mr. Barrie had written the article himself.

Although shy with visitors, this odd little man is the most delightful companion and friend. Mr. Brewer, who took the part of "Lob" in the London production of "Dear Brutus" tells of going to see the author in his rooms and finding him behind a screen making a sociable cup of tea.

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No one could read "The Little White Bird" or its sequels without knowing that the author was accustomed to children and was fond of them. We are not sur-

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prised to learn that the two little nephews of Mr. Gerald Du Maurer, the actor, go with him on delightful fishing trips and other expeditions. Nor are we surprised that Kensington Garden is still a favorite haunt.

It is said that ~~Mr.~~ Barrie has the distinction of writing the best and the poorest war play. But "The Old Lady Shows Her Medals" and "Der Tag" are only a small part of the service that Barrie rendered to his country during the war. Besides the trifling burlesque which Mr. Barrie wrote to amuse the soldiers, he was the promoter of many worthy causes. He is a man of fine public spirit. The following letter from ~~Mr.~~ Barrie was read after a performance of "Dear Brutus" in New York, February 22, 1919:

"It is the passionate desire of my heart that there should be a closer friendship between American and Great Britain. I would tell them that the play "Dear Brutus" is an allegory about a gentleman called John Bull, who years and years ago missed the opportunity of his life, (like Bacon when he did not write Shakespeare.) The Mr. Dearth of the play is really John Bull--as Mr. Gillette cunningly indicates by his figure. Margaret, the Might-Have-Been, is really America.

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Public spirit



ton, asking them to do it on his birthday....it is now or never."

Although ~~Mr.~~ Barrie's name does not appear in many books of present day literature, he has had honors bestowed upon him in recognition of his contribution to literature. On his birthday in 1913, the King of England bestowed a Baronetcy upon him. Quite recently he has been appointed Rector of Saint Andrews University,—An appointment made by the matriculated students of the university for a period of three years. It bestows upon him the presidency of the University Court and the honor of delivering the "rectorial address" to the students.

In one of Barrie's plays one of his characters says, "You Scots are such a mixture of the practical and emotional that you escape out of an Englishman's hand like a trout." It is in some such way that ~~Mr.~~ Barrie escapes us. Although he wrote that Stevenson, with his literary temperament and passion for "mot propre," was the original "Sentimental Tommy", we strongly suspect ~~Mr.~~ Barrie of being the original himself. When he writes:

"It is my contemptible weakness that if I say a character smiled vacuously, I must smile vacuously; if he frowns or leers, I frown or leer; if he is a

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coward or given to contortions, I cringe, or twist my legs until I have to stop writing to undo the knot. I bow with him, eat with him and gnaw my moustache with him. If the character be a lady with an exquisite laugh, I suddenly terrify you by laughing exquisitely,"--it reminds us of the time Grizel found Tommy limping because he had "put on his wings" and was imagining his stolid friend Corp with a wooden leg and a romantic history. Like Tommy, ~~Mr.~~ Barrie is a sentimentalist but his continued favor and success with his public reminds us that also, like Tommy, he "finds a way."

Some day we shall know much more of Sir James Matthew Barrie, the man. We may perhaps read those letters of which he wrote-

Letters  
to  
his  
mother.

"There lay all the work I was ever proud of, the rest is but honest craftsmanship done to give her (his mother) coal and food and softer pillows. My thousand letters that she so carefully preserved... they are the only writing of mine of which I shall ever boast. I would not there had been one less though I could have written an immortal book for it." In any case, there will be countless friends who will tell us the interesting things that the world always wants to know about its favorites. Until that time, we are content to know the charm of Barrie through his books.

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According to the newspapers, ~~Mr.~~ Barrie is to visit Southern California ~~the~~ summer of 1921, in order to direct the production of "Peter Pan" which the Lasky Company intend to present as a moving picture. It is hoped that he will give an opportunity to people interested in his work to meet him but the many stories written in regard to his shy elusiveness, make it seem doubtful.

"Peter  
Pan" in  
Motion  
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His return home to the arms of the girl who loves him. The theme of the story was evidently suggested by some of Barrie's own early London experiences. It has a sarcastic almost bitter tone throughout. The humor is somewhat forced. It reminds one of what Mr. Stevenson said of his writing, "Stuff in that young man but he must see and not be too fancy."

"When a Man's Single" shows marked improvement although it does not compare with Mr. Barrie's best work. It is the story of a young man from Thrums, who goes to the city to take a position in a newspaper office. After the usual vicissitudes, the penniless young man marries a girl of position and wealth and the story ends happily. Perhaps the most amusing incident in the book is the account of the barber who passes himself off as a lord.

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III.

WRITINGS OF BARRIE

Novels.

~~Mr.~~ Barrie has written six books that might be called novels. "Better Dead" his first was not a success. It is the story of a young Scotch man starting to London with high hopes of a brilliant career. He recounts his fruitless efforts to find work, his desperation and membership in a Suicide Club, his narrow escape from murder by the President of the Club, and his return home to the arms of the girl who loves him. The theme of the story was evidently suggested by some of Barrie's own early London experiences. It has a sarcastic almost bitter tone throughout. The humor is somewhat forced. It reminds one of what Mr. Stevenson said of his writing, "Stuff in that young man but he must see and not be too funny."

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"The  
Little  
Minister."

Mr. Barrie had already made a name for himself with his publication of "Auld Licht Idylls" and "A Window in Thrums" when he delighted the world with "The Little Minister." Gavin Dishart, a very young and very serious minded young minister of the Auld Licht kirk, is made a tool for escape by a bewitching gypsy girl after she has given an alarm in Thrums that the soldiers are coming to arrest some of the men of the town. Gavin struggles between love and conscience. Love wins but it takes a flood, threatening certain death to their minister to soften the hearts of his stern parishioners. The "Egyptian" proves to be the ward of Lord Rintoul whom she had promised to marry before she had met Gavin Dishart. The most delicate touch in the book is the tragic love story of Gavin's mother and the old dominie, Gavin Ogilvie. The novel is full of exquisite humor and pathos. George Bernard Shaw said of it, "Nine tenth fun, the other tenth sentiment." Robert Louis Stevenson wrote to Mr. Barrie:

Criticisms.

" "The Little Minister" ought to have ended badly; we all know it did; and we are infinitely grateful to you for the grace and good feeling with which you lied about it. If you had told the truth, I for one could never have forgiven you."

"Sentimental  
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"Sentimental Tommy" was published five years after "The Little Minister" and shows the result of graver and maturer thought. The story is laid in the same Scotch



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Tommy is just as real a boy as Tom Sawyer but he is not only a boy he is also an artist and for this reason the book will never make the universal appeal that "Tom Sawyer" makes and will make for years to come. Tommy was born in London, the son of a swaggering brute and a woman stripped of everything except her love for her children and the desire to keep her old friends from knowing that she has been brought so low. Back in the happy days in Thrums she had been engaged to Aaron Latta but "Magerful Tam" had bullied her lover into playing the coward and through pride she yielded to the man she feared even while he fascinated her. The rest of her life was a tragedy but not until after she was dead did any of her former friends know it. Tommy inherited a certain gift from his mother.

"Man" Aaron continued, "there's times when I see mair o' your mother than your father in you. She was a wonder at making-believe. The letters about her grandeur that she wrote to Thrums when she was starving! Even

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you couldna hae wrote them better. But she never managed to cheat hersel'. That's whaur you sail away frae her."

His talent in this direction showed itself at an early age when he accompanied his friend Shovel to a "blow out" given by the "Society for the Somethink of Juvenile Criminals."

"But what was we copped for, Tommy?" entreated humble Shovel.

"There's a room a butler has, and it is a pantry, so you and me we crawled through the winder and we opened the door to the gang. You and me was copped. They caught you below the table and me stabbing the butler."

"It was me what stabbed the butler," Shovel interposed, jealously.

"How could you do it, Shovel?"

"With a knife, I tell yer!"

"Why, you didn't have no knife," said Tommy impatiently.

This crushed Shovel, but he growled sulkily:

"Well I bit him in the leg."

"Not you," said selfish Tommy. "You forgets about repenting, and if I let yer bite him, you would brag about it. It's safer without, Shovel." Perhaps it was. "How long did I get in quod, then, Tommy?"

"Fourteen days."

"So did you?" Shovel said, with quick anxiety.

"I got a month," replied Tommy, firmly.

"I'm as game as you, and gamer," he whined.

"But I'm better at repenting. I tell yer, I'll cry

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when I'm repenting.' Tommy's face lit up, and Shovel could not help saying, with a curious look at it:

'You--you ain't like any other cove I knows,' to which Tommy replied, also in an awestruck voice:

'I'm so queer, Shovel, that when I thinks 'bout myself, I'm--I'm sometimes near feared.'

'What makes your face for to shine like that? Is it thinking about the blow-out?'

"No, it was hardly that, but Tommy could not tell what it was. He and the saying about art for art's sake were in the streets that night, looking for each other."

And later:

"He was turning up his trousers to show the mark of the butler's boot on his leg when the lady was called away and then Shovel shook him, saying, "Darn yer, doesn't yer know as it's all your eye?" which brought Tommy to his senses with a jerk.

"Sure's death, Shovel," he whispered, in awe, "I was thinking I done it, every bit."

For the rest of his life Tommy was to indulge in sentiment and imagination as other men indulge in drink. He also inherited something from his father. His mother had asked him to add to his nightly prayer:

"Oh God, keep me from being a magerful man!" but after he had opened his eyes he said to himself: "But I think I would fell like it."

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Tommy replied, also in a sweetest voice:  
"I'm so sweet, sweet, that when I think 'bout myself,  
I'm--I'm sometimes near heaven."  
That makes your face for a while like that, is it?  
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But his power of imagination and his "magerful" ways have also brought him admiration and leadership with his play mates. And everyone, including himself, thinks he is "a wonder."

The book might be criticized for being a series of humorous and sad incidents rather than a revelation of character.

When we meet Tommy in "Tommy and Grizel" he has just arrived in London with his sister Elspeth, to whom he is always the model brother. Although his contact with women has always been very slight, at a very early age he becomes famous as the author of "Letters to a Young Man About to be Married." He returns to Thrums a celebrity. His indulgence in sentiment has made him so incapable of a genuine love for a woman that he breaks the heart of Grizel who has always cared for him in spite of her clear sighted recognition of his weak sentimentality. Finally, it is a bit of sentiment that tempts him to climb a wall in pursuit of Lady Pippinworth. His coat catches on a pike and he is hanged.

The book does not measure up to "Sentimental Tommy." T. Sandys often does not ring true. It is cheaply satirical in spots. The book ends with an incident that would be perfectly possible and yet would be so improbable, that it should be avoided in work that strives to be artistic. Some think

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"The Little White Bird" can scarcely be called a novel. It is hard to know just where to place it. Some one said, "It bulges in the wrong places", but in spite of that fact, it is delightful. There is a subtle charm about it, not to be found in his earlier books. It is the autobiography of a soul touched by the beauty of young love. A crusty old bachelor finds himself little by little drawn into the destinies of a young couple and their baby boy, David, to whom the old bachelor becomes a sort of fairy godmother. Their favorite haunt is Kensington Garden where Peter Pan and the fairies live. Mr. Barrie's most successful play, "Peter Pan" is an outgrowth of this book, also the books "Peter Pan in Kensington Gardens" and "Peter and Wendy."

The last two are genuine children's books whereas much of "The Little White Bird" is a revelation of the mind of a child. The greatest criticism that might be made of the books is that Mr. Barrie has not kept one class of readers in view; but in spite of its faults

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Mr.  
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we agree with Mr. H. W. Mabie when he writes:

"The story of the "Little White Bird" is for the unworldly, the childlike, the pure in heart and those idealists who do not dare to tell all they hope for in this confused and confusing world. To these...this story will seem...one of the most beautiful pieces of art which are shaped in the heart and touched with a skill which is not only of the hand but of the soul."

Mr.  
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Few writers have succeeded so well in really comprehending the heart and mind of a child. We see it in Tommy, and in Grizel as well as in his later books written for children. Mr. Barrie indeed has that genius which he attributes to Tommy.

Defini-  
tion  
of  
genius.

"What is genius? It is the power to be a boy again at will. When I think of him flinging off the years and whistling childhood back, not to himself, only, but to all who heard, distributing it among them gayly, imperiously calling on them to dance, dance, for they are boys and girls again until they stop, when to recall in him, in those wild moods is, to myself, to grasp for a moment at the dear dead days that were so much the best, I cannot wonder that Grizel loved him. I am his slave myself, I see that all that was wrong with Tommy was that he could not always be a boy."

Mr.  
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Such passages as these remind us that Tommy and Peter Pan and Mr. Barrie are all one and that Mr. Barrie is indeed the Spirit of Youth.

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SHORT STORIES

"Tommy and Grizel" is ~~Mr.~~ Barrie's last real novel and "Peter and Wendy" his last non-dramatic work. I do not believe it is a matter of regret to his readers. He is not a great novel writer. He understands a great deal about the human heart but in a woman's way--through intuition. He can perceive a thing but he cannot analyze it. Instead of analysis, ~~Mr.~~ Barrie resorts to incidents. In the world's greatest novels we feel that the end is inevitable. We do not feel this in ~~Mr.~~ Barrie's books. In both "The Little Minister" and "Tommy and Grizel", there is the suggestion of the "Deus ex machina." It seems inevitable that Hardy's "Tess" should be hanged, but Tommy hanging from the wall appears pure melodrama, so, too, does the picture of Gavin Hishart delivering his farewell address to his people while the tiny island upon which he and his rival are standing is being rapidly washed away. But although these books may not be great novels the present generation, and possibly many generations to come, will be unwilling to part with them, for they make a strong appeal to the heart if not to the intellect.

Not an analyst.

Melodramatic ending rather than inevitable.

Appeals to the heart.

"... o' these days, an' ayne whaur wuld ye be? Margaret Lumsden, an' cat' rally dey an' fond o' the drink. As sure as ye stand there, an' a re'lar devil!"

Max replies "Ye a' has oer faults, Gavin, an' devil or no devil, ye're the man for me."

The sketches in "A Slipshod Scandal" are inferior to those in his earlier collections and none of the

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"Auld  
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"A  
Window  
in  
Thrums."

Extract

When Frederick Greenwood, editor of the St. James Gazette discovered that a young man by the name of Barrie could write charming sketches about his home village he would accept nothing else from him. Mr. Greenwood is at least partly responsible for "Auld Licht Idylls" and "A Window in Thrums". Many of the sketches in both of these collections are masterpieces of their kind and there are few collections of representative short stories that do not include one or more of them. "The Courting of T' Nowhead's Bell" is one of the most famous. Sam'l Dickie and Sanders Elshioner, rivals for the hand of Bell race to the house on a Sunday morning. Sam'l wins but Sanders so impresses Sam'l with the risk of his undertaking that as the wedding draws near the successful suitor is only too willing to relinquish all claims to his prize. Then there is "How Gavin Birse put it to Mag Lownie." Gavin wished to be released from his engagement to Mag. Gavin says, "Ye think am a fine character, Marget Lownie, but ye're very far mista'en. I wouldna wonder but what I was loosin' my place some o' thae days, an' syne whaur would ye be? Marget Lownie, am nat'rally lazy an' fond o' the drink. As sure as ye stand there, am a re'lar deevil!"

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material is incorporated in later work. "My Lady Nicotine" is a collection of short stories and sketches first published as separate articles in a magazine. As the title indicates they are in praise of tobacco. They are humorous but pall if taken in large doses. Although ~~Mr.~~ Barrie is a good story teller he lacks the power of Stevenson and O. Henry in stimulating his reader's curiosity and interest.

Louis Stevenson. At various times Mr. Barrie contributed to the magazines' critical articles on contemporary writers, but "Margaret Ogilvy", the beautiful picture of his mother and "Walter Borking and the Abbey", a tribute to George Meredith, are the two sketches that will always stand with his best work. Their value lies in the revelation of the heart of the author--a heart capable of the tenderest devotion and love.

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## BIOGRAPHICAL SKETCHES

Mr. Barrie's first attempt in the biographical line was "An Edinburgh Eleven" which consisted of short sketches of his classmates and professors. The collection is one of his earliest works and shows immaturity of thought and style. The collection might soon be forgotten were it not for the rather significant sketch in regard to Robert Louis Stevenson. At various times Mr. Barrie contributed to the magazines' critical articles on contemporary writers, but "Margaret Ogilvy", the beautiful picture of his mother and "Neither Dorking nor the Abbey", a tribute to George Meredith, are the two sketches that will always stand with his best work. Their value lies in the revelation of the heart of the author--a heart capable of the tenderest devotion and love.

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DRAMATIC WORKS.

Speaking of Charles Frohmann, ~~Mr.~~ Barrie once said, x  
"We had only one quarrel but it lasted all the sixteen years I knew him. He wanted me to be a playwright, I wanted to be a novelist." We are very glad that Mr. Frohmann triumphed for ~~by far~~ Mr. Barrie's best work is in the drama. Yet he wrote five dramas in four years before his first real success. "Richard Savage" was a dismal failure and "Walker, London" lacked sufficient merit to last. "The Professor's Love Story" several years after its first appearance was produced again in London and this country with flattering success. It is a charming though sentimental love story of a Professor who believes himself ill, unaware that his difficulty is one of the heart; for unbeknown to himself he has fallen in love with Miss Lucy, his amanuensis, who returns his love and all ends happily. Two years after this success "The Little Minister" appeared as a drama and was pronounced better than the novel. In "The Wedding Guest", ~~Mr.~~ Barrie evidently attempted serious drama but produced melodrama. A deserted mistress, with her child, appears at her faithless lover's wedding. The bride, is crushed by the revelation, that ensues, but an unmarried aunt who has gone through a similar experience persuades her to accept the situation and return to her husband. In "Quality Street" we meet our old Thrums friends again. The middle aged romance is touching even if sentimental. Many critics feel that "The Admirable Crichton" is the dramatist's best work.



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"The  
Admirable  
Crichton."

On the surface it is little more than a whimsical farce but there is an undercurrent that touches one of the most profound problems of human life. Lord Loam believes in social equality and to persuade himself and others that this belief extends beyond theory once a month he compels his disdainful daughters to welcome at afternoon tea all members of the household establishment from Crichton, the perfect butler, to the "h'odds and h'ends." While on a cruise, the family, with Crichton, and one other servant, are shipwrecked and compelled to seek shelter on an uninhabited island. As the only resourceful person of the group, Crichton assumes command of the little party. Two years later, we find the erstwhile butler conducting a benevolent despotism on the island. The once haughty daughters are now quarreling for his favor. The "Gov" bestows his favor upon Mary, the eldest, but almost as soon as she has accepted his proposal of marriage, a ship is sighted. Crichton hesitates only an instant before giving the signal which will depose him. The last act sees them all back in the Reception Room at the home of Lord Loam's. The room is the same but the characters for awhile, at least, are not the same. The chief power of the play lies in its suggestiveness.

"Little  
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"Little Mary" is a practical joke, and like most jokes of its kind, was not greeted warmly. Lord Carlton returns to his home to find Moira Loney has, through some mysterious medium, performed almost miraculous cures upon



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his family. She explains that her grandfather had made the great discovery that the English aristocracy are suffering from overeating and that all cures can be made through "Little Mary" or the stomach.

"Peter  
Pan."

"Barrie has gone out of his mind, Frohmann. I am sorry to say it; but you ought to know it, we are both so fond of him," said Sir Herbert Tree to Frohmann one night. "He's just read me a play.....He has written four acts all about fairies, children, and Indians, running through the most incoherent story you ever listened to; and what do you suppose--the last act is to be set on top of trees!" But Mr. Frohmann accepted Peter Pan the next day and it has been delighting countless audiences since 1904. It is played every Christmas season in one of the large theatres of London. Pauline Chase in London and Maude Adams in America have contributed much by their beautiful interpretations of the character of Peter Pan, the boy, who could never grow up.

"Alice  
Sit By  
The Fire"

Alice Grey and her husband return from India to find their daughter has been attending "real plays." "Real plays" are always about a lady and two men; and alas, only one of them is her husband. That is Life, you know. It is called the odd, odd triangle." How Alice meets the situation when she finds Amy thinks her own mother is connected with one of these "odd, odd triangles" is told in charming style in "Alice Sit By The Fire."

"What  
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In "What Every Woman Knows" John Shand comes to the



his family. She explains that her grandfather had made the great discovery that the English aristocracy are suffering from overeating and that all crises can be made through "Little Mary" or the stomach.

"Barrie has gone out of his mind, Frohmann. I am sorry to say it; but you ought to know it, we are both so fond of him," said Sir Herbert Tree to Frohmann one night. "He's just read me a play.... He has written four acts all about fairies, children, and Indians, running through the most incoherent story you ever listened to; and what do you suppose--the last act is to be set on top of trees! But Mr. Frohmann accepted Peter Pan the next day and it has been deluging countless audiences since 1904. It is played every Christmas season in one of the large theatres of London. Pauline Chase in London and Maudie Adams in America have contributed much by their beautiful interpretations of the character of Peter Pan, the boy, who could never grow up."

Alice Grey and her husband return from India to find their daughter has been attending "real plays." "Real plays" are always about a lady and two men; and alas, only one of them is her husband. That is life, you know. It is called the odd, odd triangle. Now Alice meets the situation when she finds any thinks her own mother is connected with one of these "odd, odd triangles" is told in charming style in "Alice Sit By The Fire."

In "What Every Woman Knows" John Brand comes to the

"Peter Pan."

"Alice Sit By The Fire"

"What Every Woman Knows"



bitter realization that his political success is due in large measure to the quaint "Shandyisms" which he has unconsciously received from his wife, Maggie, who has no "charm".

"Legend of Leonora."

In "The Legend of Leonora" or "The Adored One" as the play was called in London, Mr. Barrie's convinces us that the instinct of motherhood is stronger than any man-made law against murder and that a "womanly woman" can convince a jury and judge of the futility of such man-made laws. This was not well received in London but with some alterations it delighted New York. How a woman leaves her brute of a husband when circumstances force her to return, how cleverly she must fight to keep her husband from knowing that she ever left, is the plot of "Half an Hour", very frigidly commented on by the dramatic critics.

"Half an Hour."

"Half Hours" contains four short plays, "Pantaloen",

"Twelve Pound Look."

"The Twelve-Pound Look", "Rosalind", and "The Will".

"Pantaloen" is an odd little play reminiscent of the days of the harlequinade. "The Twelve-Pound Look" is one of the best one-act plays in the English language. It might be an answer to Galsworthy's "The Fugitive". By chance, the former wife of Sir Harry Sims comes to his house as a typist. He learns for the first time why and how she could leave him. "Rosalind" is the comedy or tragedy of the actress who goes on an adventure to enjoy middle age for a season. "The love of money is the root of all evil" might be considered the theme of "The Will." It lacks the qualities to make it a success on the stage.

"Rosalind."

"The Will."



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"Legend of  
 Isadora."

"Half an  
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"Half an Hour" does not have short plays. "Isadora".  
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"Twelve-  
 Four  
 Look."

"Roseland."

"The  
 Will."



"Der  
Tag."

There is no clash of wills, no real action. "Der Tag", one of the first war plays written, was not a success. It is too didactic and at the same time too vague and indefinite to be either good propaganda or art. "Rosy Rapture" seems to have been written as a star part play for Baby Deslys; a little beneath the dignity of a man of letters.

"Rosy  
Rapture."

"A Kiss  
for  
Cinderella."

"A Kiss for Cinderella", the last play in which Maude Adams has appeared does not equal "Peter Pan" in gay spontaneity but has the sweet flavor of fairyland which we love in Barrie. Little Miss Thing, a poor little waif with the soul and heart of a princess, looks after the rooms of a gruff but kind old artist and mothers four war orphans. The audience is privileged to see Cinderella at the ball for Miss Thing goes to sleep on a door step and dreams that she gets her heart's desire. Cinderella wakes up in a hospital and her prince arrives, looking very much like the policeman, who suspected her of being a German spy. We learn that policemen are not without sentiment for the engagement token is not a ring but glass slippers which just fit Cinderella's tiny feet. It is sweet and sad and altogether Barriesque.

"Dear  
Brutus."

"Dear Brutus" is a bit of an allegory and an entertaining and delightful play. On mid-summer's night eve, Lob, who is the same as Puck in the shape of an old man, invites to his home certain men and women who have been disillusioned in life and bitterly regret the choices they made in years past. A wood mysteriously



There is no claim of will, no real action. "Der Tag", one of the first war plays written, was not a success. It is too didactic and at the same time too vague and indistinct to be either good propaganda or art. "Rosy Hapburn" seems to have been written as a star part play for Rosy Hapburn; a little beneath the dignity of a man of letters. "A Kiss for Cinderella", the last play in which Wanda Adams has appeared does not equal "Peter Pan" in gay spontaneity but has the sweet flavor of fairyland which we love in Berlin. Little Miss Thing, a poor little wail with the soul and heart of a princess, looks after the room of a gruff but kind old artist and mother four war orphans. The audience is privileged to see Cinderella at the ball for Miss Thing goes to sleep on a stool and dreams that she gets her heart's desire. Cinderella wakes up in a hospital and her prince arrives, looking very much like the policeman, who suggested her being a German spy. We learn that policeman was not without sentiment for the engagement token he got a ring but glass slips which just fit Cinderella's ring. It is sweet and sad and altogether heartwarming. "Dear Brutus" is a bit of an allegory and an entertaining and delightful play. On mid-summer's night eve, too, who is the same as Jack in the shape of an old man, invited to his home certain men and women who have been disillusioned in life and bitterly regret the choices they made in youth past. A word mysteriously

"Der Tag"

"Rosy Hapburn"

"A Kiss for Cinderella"

"Dear Brutus"



appears in the garden and all of the guests, except a contented old lady, wander out to have their second chance for happiness. The philanderer, who thinks he married the wrong woman, finds himself married to his affinity and flirting with the woman who is now his wife. With one exception all find they would have been the same kind of people and no happier. The exception is Dearth, the dissipated artist, who in the wood meets Margaret, the "Might-Have-Been" daughter, who would have kept his outlook on life sweet and fine. Someone recalls the quotation.

"The fault, dear Brutus, is not in our stars,

But in ourselves, that we are underlings."

Although they admit that they could make their lives better by trying, it is only the artist and his wife who are touched sufficiently to resolve to make up for the wasted years.

"The Old  
Lady Shows  
Her Medals."

"Echoes of the War" contains "The Old Lady Shows Her Medals", "The New Word", "Barbara's Wedding" and "A Well Remembered Voice." How a poor old maid, calling herself "Mrs. Downey" and boasting of her son in France, captures the real Kenneth Downey is the story of the first of the group. By many it is considered the best war play that has been written. It abounds in delightful humor and touching pathos.

"The  
New Word."

"The New Word" reveals the difficulties of a man in telling his son that he cares for him. Roger has on







"Barbara's  
Wedding."

"Well  
Remembered  
Voice."

his Second Lieutenant's uniform, and expects to start for the war. A whole volume of the social reconstruction of England is told in "Barbara's Wedding" in that one phrase, "The world is all being remade, dear." Barbara's husband fell in battle and now she is marrying a gallant captain, who was once her husband's gardener. In "A Well Remembered Voice", Dick, killed in France, does not appear to his mother, who has been trying to get messages from moving tables, but does appear to his skeptical father, Mr. Don can find out nothing from Dick about communicating with our dear ones but Dick leaves the message, "Be bright, father."

"Mary  
Rose."

"Eerie" is the word that has been used to describe "Mary Rose", the play of the young mother who is spirited away by fairies but whose mother love is so strong that it brings her back after her baby has grown into disappointing manhood. Most critics have enjoyed the "other worldness" of it even when pronouncing it vague and illogical. It suggests Mr. Yeats' "The Land of Heart's Desire."

Barrie was the first Man of Letters of the nineteenth century to write successful plays. Because of his surprising innovations he has been called "the spoiled child" of the theater. Yet he is master of its technique. No playwright is more faithful in attending wearisome rehearsals and giving encouragement and help.

Some of the characteristics that contribute to Mr.







Barrie's dramatic success are the same that prevented him from being a great novelist. He perceives things by intuition and not by analyzing them. He might have written "Man and Superman" but he would have spared his audience the lengthy preface and Tanner's long harangues; and yet left his hearers with the idea he wishes to convey.

He has a gift for winning his audience by the typical incident. In the one-act play "The New Word", the relationship between father and son is typical the world over:

"Mr. Torrance--! I have often wondered what sort of fellow you are, Roger. We have both been at it on the sly. I suppose that is what makes a father and son so uncomfortable in each other's presence.'

"(Roger is not prepared to meet him half-way, but he casts a line.)

" 'Do you feel the creeps when you are left alone with me?'

'Mortally, Roger. My first instinct is to slip away.'

'So is mine,' with deep feeling.

" 'You don't say so!' with such surprise that the father undoubtedly goes up a step in the son's estimation. 'I always seem to know what you are thinking, Roger.'

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"Mr. Fortunate—I have often wondered what sort of fellow you are, Roger. We have both seen at it on the ship. I suppose that is what makes a father and son so uncomfortable in each other's presence."

"(Roger is not prepared to meet him half-way, but as usual a line.)"

"Do you feel the creeps when you are left"

alone with me?"

"Naturally, Roger. My first instinct is to

slip away."

"So is mine," with deep feeling.

"You don't say so," with such emphasis that

the father undoubtedly goes up a step in the son's esteem.

"I always used to know what you are thinking."

Roger.



'Do you? Same here.'

'As a consequence it is better, it is right, it is only decent that you and I should be very chary of confidences with each other.'

"(Roger is relieved) 'I'm dashed glad you see it in that way.' "

~~Mr.~~ Barrie understands and chooses feelings and emotions that are universal. Many people blame fate for their unhappy lives, when it is only a result of their own drifting. In "Dear Brutus" he tells us what we know but constantly forget that our life is what we make it. Another example is when Kenneth Downey asks Mrs. Downey why she pretended he was her son. "'It was everybody's war, mister, except mine.' She beats her arms. 'I wanted it to be my war too.' "

From his earliest writing, ~~Mr.~~ Barrie has been master of the suggestive word and phrase. When Crichton gives the signal to the ship that will take them back to their old lives, he turns to Mary. "My Lady", is all that he says.

~~Mr.~~ Barrie has made literature out of stage directions. This probably accounts for the long delays in the publication of his plays. The first words always put us immediately at home with the author and his characters. For instance, "Three nice old ladies and a criminal, who is even nicer, are discussing the war over a cup of tea." On account of these confidential

'Do you? Same here.'

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directions and asides, no dramatist makes better reading.

Perhaps the one thing that adds the most to the effectiveness of ~~Mr. Barrie's~~ work and makes it universally appealing is the fact that he always uses the material he finds at hand.

Incidents  
taken  
from personal  
experiences

A year after Mr. Barrie was knighted "The Twelve Pound Look" appeared, in which this incident appears.

"Sir Harry-' There are really five moments"- (Suiting the action to the word)-'the glide-the dip-the kiss-the tap-and you back out a knight. It's short, but it's a very beautiful ceremony.'" Perhaps no other author has dared to repeat himself so many times. The remarkable part of it is that we do not tire of it. We have the same sort of feeling for some of ~~Mr. Barrie's~~ repetitions as we have for our only family jokes that become endeared by the passing years. In "Margaret Ogilvy" he speaks of his father saying to him, "Did you ever notice what a remarkable woman your mother is?" It has a delightfully familiar sound when we hear it again in several plays. Somehow these things are a part of Barrie and because they belong to him we love them.

Everyone who has seen and read ~~Mr. Barrie's~~ plays will agree at least in part to Professor Phelps' eulogy:

"Mr. Barrie is the foremost English dramatist of our own time, and his plays, taken together, make the most important contributions to the English drama since Sheridan... He has the intellectual grasp of Galsworthy, moral earnestness of Jones, ironical mirth of Synge, unearthly fantasy of Dunsany, consistent logic of Ervine, the wit of Shaw, technical excellence of Pinero. In addition to these qualities, he has a combination of charm and tenderness possessed by no other man."







IV.

THE WOMEN OF BARRIE

In "Tommy and Grizel", Barrie tells us that at the book store young men about to be married would ask, not for the "Letters" but for "Sandys on Woman", acknowledging Tommy as the authority on the subject. No writer has ever depicted more lovable women than has ~~Mr.~~ Barrie. Most women would be proud to believe that "Barrie on Women" was the authority on the subject. ~~Mr.~~ Barrie possesses a characteristic which unfortunately begins to have an old-fashioned sound; it is "reverence for women." If a man is able to retain it through life it is because he has known at least one woman whom he could reverence. In the case of ~~Mr.~~ Barrie, it was his mother to whom he was a most devoted son, and whom he used as his heroines in many of his books. We see her plainly in "Jess", the energetic, proud invalid who looked from "A Window in Thrums"; we also see her as the devoted mother of "The Little Minister". Only a little less plainly do we see her as a young girl in the child, Grizel who used to clean the house of Aaron Latta out of pure delight and when she was older we still see Margaret. When we read:

"Margaret Ogilvy" the heroine of his writings.

Grizel.

"Tell Grizel!" They were among the first words of many mothers. None, they were aware, would receive the news with such glee as she." We are reminded of Margaret many times in "What Every Woman Knows", especially where Maggie Shand attempts to speak French. It



## THE WOMAN OF BARRIS

In "Tenny and Gaskell", Barris tells us that at the  
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 for the "Barris" but for "Gaskell on Women", acknowledging  
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"Margaret  
 Gaskell"  
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Gaskell.



Aggie  
Shand.

recalls the speeches Margaret Ogilvy used to make to visitors, "Ay, ay, it's very true, Doctor, but as you know, "Eheu fugaces, Postume, Postume, labuntur anni." All through ~~Mr.~~ Barrie's novels and plays we get fleeting glimpses of that staunch Scotch mother.

Women of  
sacrifice.

These splendid women would make any sacrifice for those whom they love. Gavin Dishart's mother denied herself food in order that Gavin might stay in the university. No mother looked after her child more tenderly or lovingly than Grizel cared for her poor weak mother. Most of ~~Mr.~~ Barrie's women long for motherhood. Even the bewitching Rosalind, infatuated with her success on the stage and her gay, wild times, off the stage has longings for the life of a normal woman:

The  
maternal  
instinct.

" 'I would have been a darling of a wife--if only I could have been a nobody. Can't you picture me, such a happy, unknown woman, dancing along some sandy shore with half a dozen little boys and girls hanging on my skirts? When my son was old enough, wouldn't he and I have made a rather pretty picture for the king the day he joined his ship. And I think most of all I would have loved to deck out my daughter in her wedding gown.' "

Though Barrie's women are most loving, they are also most proud. We are inclined to laugh at the pride of these women in their new chairs or new dresses, yet civilization itself is founded on a certain personal pride which our women seem to be losing. Barrie's

recalls the speeches Margaret Carly made to help the  
visitors. "Oh, it's very fine, Mother, but as you  
know, when I was a little girl, I was a little girl."  
All through Mr. Bartle's novel and plays we see first-  
ing glimpses of that strange Boston woman.

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ly or joyfully than she could care for her poor wife.  
Mother. Most of Mr. Bartle's women long for motherhood.

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"I would have been a darling of a wife--it only

I could have been a nobody. Can't you picture me, such

a happy, unknown woman, dancing alone some early hours

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women liked work. They gloried in it and found in it one of their chief delights. Yet they were no drudges and seemed to enjoy living as keenly if not more so than the parasites of society. Almost all of these women have a keen sense of humor which makes them see hope in the most tragic circumstances. Maggie perhaps has the greatest share of this for she can see the humor in herself.

The  
ideals  
of  
Barrie's  
women.

Barrie's women are idealists. They long for sons or husbands with high ideals. Babbie's companions have been of the most worldly kind yet she has ideals:

" 'Oh, if I were a man I should wish to be everything that I am not, and nothing that I am. I should scorn to be a liar. I should choose to be open in all things, I should try to fight the world honestly...The man I could love....must not spend his days in idleness as the men I know do...he must be brave, no mere worker among others, but a leader of men...who makes his influence felt...' "

Kate voiced the same thought in "The Twelve-Pound Lock."

" 'If only you had been a man, Harry.'

" 'Haven't you heard of them? They are something fine; and every woman is loathe to admit to herself that her husband is not one. When she marries, even though she has been a very trivial person, there is in her some vague stirring towards a worthy life, as well as a

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The  
ideal  
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women.



fear of her capacity for evil. She knows her chance lies in him. If there is something good in him, what is good in her finds it, and they join forces against the baser parts. So I didn't give you up willingly, Harry. I invented all sorts of theories to explain you. Your hardness-- I said it was a fine want of mawkishness Your coarseness-- I said it goes with strength. Your contempt for the weak-- I called it virility. Your want of ideals was clear-sightedness. Your ignoble views of women--I tried to think them funny. Oh, I clung to you to save myself. But I had to let go; you had only the one quality, Harry, success; you had it so strong that it swallowed all the others.' "

"What  
Every  
Woman  
Knows."

Woman's  
share in  
a man's  
success.

This desire that the men they love shall give nothing but their best to the world impels women to play an important, though often an unknown part in their husband's success. Someone has said that all of Barrie's best work might be called "What Every Woman Knows." When John Shand has discovered his wife's share in his success, Maggie says:

" 'Every man who is high up loves to think that he has done it all himself; and the wife smiles and lets it go at that. It's our only joke. Every woman knows that.' "

Humorous  
attitude.

We had said that Barrie's attitude towards his women was one of reverence. He has accomplished the feat of reverencing his women and laughing at them at the same time. He never shows us the scornful humor of Thackeray. He does not attempt caricature as Dickens does, nor does he condescend with Jane Austen. He laughs at their foibles and makes



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"What  
 Every  
 Woman  
 Knows."

Woman's  
 share in  
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Harry's  
 attitude.



us love them the more because of them. We love and admire Maggie while we laugh at her quaintness. We laugh at Amy and her diary but we love her the more and think not less but more of her mother because she does foolish, impulsive things. Perhaps Leonora is ~~Mr.~~ Barrie's most humorous creation. Leonora, --"a woman with no humor, a woman with too much, a suffragette, --the kind of a woman who spills things and you daren't pick up her handkerchief for fear of giving offense! --then there is 'just a mother', the kind in Trollope's novels, --a coquette and finally --a murderess."

Sympathetic  
attitude.

Barrie is the most sympathetic of writers. There is almost unbearable pathos in the story of Jess. "The Painted Lady" is the most delicate and sympathetic picture of a woman wrecked by her love for an unworthy man, while Grizel, her daughter is one of the sweetest and most pathetic women in literature.

Idealistic  
attitude.

Finally, ~~Mr.~~ Barrie is an idealist, and we are glad that sometimes at least he pictures "The Might-Have-Beens" such as Margaret in "Dear Brutus" or the woman who was loved and lost in "The Little White Bird."

"She was so picturesque that she was the last word of art, but she was as young as if she were the first woman. The world must have rung with gallant deeds and grown lovely thoughts for numberless centuries before she could be; she was the child of all the brave and wistful imaginings of men. She was as mysterious as night when

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 who upris things and you don't pick up her handker-  
 chief for fear of giving offense! -- then there is just  
 a mother, the kind in Trollope's novels -- a daughter and  
 finally -- a murderer."

Garrison is the most sympathetic of writers. There is  
 almost unchangeable pathos in the story of Jess. "The Paint-  
 ed Lady" is the most delicate and sympathetic picture of  
 a woman wrecked by her love for an unworthy man, while  
 rival, her daughter is one of the sweetest and most  
 pathetic women in literature.

Finally, Mr. Garrison is an idealist, and we are glad  
 that sometimes at least he pictures "The Right-Hand-Man"  
 even as Margaret in "Dear Brutus" or the woman who was  
 loved and lost in "The Little White Bird."

"She was so picturesque that she was the last word  
 of art, but she was as young as if she were the first we-  
 man. The world must have rung with gallant deeds and  
 grown lovely thoughts for numberless centuries before she  
 could be; she was the child of all the brave and wise  
 imaginings of men. She was as mysterious as night when

Sympathetic  
attitude.

Idealistic  
attitude.



it fell for the first time upon the earth. She was the thing we call romance, which lives in the little hut beyond the haze of the pine-woods."

There is  
a  
nature.

in search for what they shall see and. Perhaps Barrie's greatest gift is to see the sublime in poor frail humanity.

We should be slower to think that the worst of his worst is the real man, and certain that the better we are ourselves the less likely is he to be at his worst in our company. Every time he looks away his own shoulders before us he is signifying contempt for ours. No person reveals himself to any two persons in quite the same light. It is a tribute to the man Barrie that man and woman have appeared to him as never before good.

Back back of the passion that wrecks the lives of so many men and women, Barrie is able to see the pure stream from which it flows:

The  
Source  
of  
Passion

"How often is it a passion when the love the man from the day he meets the girl? He has not created, he hunger for the ideal that is above himself, until one day there is magic in the air, and the eyes of a girl rest upon him. He does not know that it is he himself who dreamed her, but if the girl is as pure as he, their love is the one form of idealism that is not quite impossible. It is the joining of two souls on their way to God. But if the woman be not, the best of the man is won to wander from his dream. She looks

it fell for the first time upon the earth. She was the  
first we call remembrance, which lives in the little but as-  
sured the heart of the pine-woods."



V.

THE PHILOSOPHY OF BARRIE

Faith in  
Human  
Nature.

One might say of Barrie, "Blessed are the pure in heart for they shall see God." Perhaps Barrie's greatest gift is to see the Godlike in poor frail humanity.

"We should be slower to think that the man at his worst is the real man, and certain that the better we are ourselves the less likely is he to be at his worst in our company. Every time he talks away his own character before us he is signifying contempt for ours."

No person reveals himself to any two persons in quite the same light. It is a tribute to the man Barrie that men and women have appeared to him as sweet and good.

The  
source  
of  
realism.

Even back of the passion that wrecks the lives of so many men and women, Barrie is able to see the pure stream from which it flowed:

The  
Source  
of  
Passion.

"How often is it a phantom woman who draws the man from the way he meant to go? So was man created, to hunger for the ideal that is above himself, until one day there is magic in the air, and the eyes of a girl rest upon him. He does not know that it is he himself who crowned her, and if the girl is as pure as he, their love is the one form of idolatry that is not quite ignoble. It is the joining of two souls on their way to God. But if the woman be bad, the test of the man is when he awakens from his dream. The nobler

THE PHILOSOPHY OF BARRIS

One might say of Barris, "Blessed are the pure  
in heart for they shall see God." Perhaps Barris's  
greatest gift is to see the world in poor frail hu-  
manity.

Truth in  
Human  
Nature.

"We should be slower to think that the man at his  
worst is the real man, and certain that the better we  
are ourselves the less likely is he to be at his worst  
in our company. Every time he takes away his own  
character before us he is signifying contempt for ours."  
The person reveals himself to any two persons in public  
the same light. It is a tribute to the man Barris  
that men and women have appeared to him as sweet and  
good.

Even back of the passion that wrecks the lives of  
so many men and women, Barris is able to see the pure  
stream from which it flowed:

"How often is it a phantom woman who draws the  
man from the way he meant to go? So was man created,  
to hunger for the ideal that he knows himself, until  
one day there is magic in the air, and the eyes of a  
girl rest upon him. He does not know that it is he  
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their way to God. But if the woman be bad, the test of  
the man is when he wakes from his dream. The nobler

The  
force  
of  
Passion.



his ideal, the further will he have been hurried down the wrong way, for those who only run after little things will not go far. His love may now sink into passion, perhaps only to stain its wings and rise again, perhaps to drown." It is a fundamental trait of Barrie to shun the sordid and base. At the present time when the theater is flooded with plays dealing with sex problems, Barrie's plays presenting the joys and sorrows of normal life have been a great contribution toward the elevation of the stage. Because he sees life in a fresh, wholesome way he has made virtue appear more interesting than vice.

Barrie is not blind to the fact that wealth and too much leisure is often the means of quenching the divine spark which he believes exists in every heart. In "The Admirable Crichton", we find the selfish, lazy Mary transformed by work and an active life into a charming wholesome girl. In "Little Mary", exercise and less eating is prescribed for the physical and moral ills of the aristocracy. Kate in "The Twelve-Pound Look" exclaims "Success is just a fatal gift...one or two of your friends used to look very sad at times, as if they thought they might have come to something if they hadn't got on."

Thomas Hardy would have us believe that an unseen fate hangs over our lives and that it is often the good and pure who suffer the most. Barrie has a more optimistic and rugged philosophy. In "Dear Brutus" he affirms

The  
curse  
of  
wealth.

No  
blind  
fate in  
life.



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 prescribed for the physical and mental life of the artist-  
 orator. Late in "The Twelve-Pointed Star" exclaims "Success  
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The  
 course  
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to  
 find  
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 life



that we are "masters of our fate," and that real success and failure in life rests with the individual.

Although Barrie is an optimist, he does not long for a world without suffering. He sees lives beautified and strengthened by it. The most beautiful things he has written have often been the saddest. In the biography of his mother he writes, "and with the joys were to come their sweet, frightened comrades, pain and grief." Although Kenneth dies in "The Old Lady Shows Her Medals" and the doctor says that little Miss Thing has not long to live, neither of these plays are real tragedies because in each of them love and sacrifice have been awakened and when that has been accomplished, death has no sting.

Whatever changes ~~Mr.~~ Barrie's beliefs have undergone during these later years, his earlier writings were sweetened by the same abiding faith which his mother possessed; faith in a loving Father and in His power to transform lives. In "The Little Minister" he speaks of the aged minister, "with the beautiful face that God gives to all who love him and follow His commandments." In "Margaret Ogilvy" he makes frequent references to his mother's beautiful faith and life. We still hope and believe that he can still repeat those lines so dear to his mother,

"Art thou afraid his power shall fail

When comes thy evil day?

And can an all-creating arm

Grow weary or decay?"

Belief  
in  
God.



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 and failure is life runs with the individual.  
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 sioned faith and hope. He still hopes and believes that he  
 can still repent those sins so dear to his mother.  
 "And thou shalt find his power shall still  
 When comes thy evil day?  
 And can an all-creating arm  
 Grow weary or decay?"

Belief  
 in  
 God.



VI.

ESTIMATE OF BARRIE'S WORK.

In conclusion, we must admit that Barrie is often fanciful rather than imaginative. Like Tommy he "put on wings" and does not always picture life as it is. His characters are often as he would like to have them rather than what they are in real life. He pictures life in terms of beauty but not always in terms of exact truth.

Barrie's  
deficiencies.

At times he appears a poor critic of his own work. Recently, he has spent his time on burlesques and other trifling works, unworthy of one who should hold literature as a sacred art. We are reminded of his criticism of Stevenson, for much of what he writes is applicable to himself:

"Mr. Stevenson puzzles critics, fascinating them until they are willing to judge him by the great work he is to write by and by when the little books are finished... It is so much easier to finish the little works than to begin the great one, for which we are all taking notes.. The great thing is that he should now give to one ambitious book the time in which he has hitherto written half a dozen small ones. He will have to take existence a little less seriously--to weave broad-cloth instead of lace."

Yet what other writer has given us so much real charm? He has the gift of finding beauty and romance in the most unlikely lives and giving it back to humanity in a bewitch-

## ESTIMATE OF BARRY'S WORK.

In conclusion, we must admit that Barry is often fanciful rather than imaginative. Like Tennyson he is "not an imager" and does not always clothe life as it is. His characters are often as he would like to have them rather than what they are in real life. His pictures are in terms of beauty but not always in terms of exact truth. At times he appears a poor critic of his own work. He is content to spend his time on surprises and other trifling work, unworthy of one who should hold literature as a sacred art. We are reminded of his criticism of Stevenson, for much of what he writes is applicable to himself:

"Mr. Stevenson is a curious critic. Realizing that not all they are willing to judge him by the great work he is to write by and by when the little books are finished... It is so much easier to finish the little works than to begin the great one. For which we are all taking notice. The great thing is that he should now give to one another those books the time in which he has hitherto written half a dozen small ones. He will have to take existence a little less seriously--to wave broadcloth instead of lace."

Yet what other writer has given us so much real beauty? He has the gift of finding beauty and romance in the most unlikely lives and giving it back to humanity in a position-



Barrie's  
value  
to  
Literature.

ing way. No other dramatist has his power of implying things instead of saying them; of treating vital problems earnestly and yet humorously. Most adroitly in "The Twelve Pound Look" he gives us his faith in a woman's ability to extricate herself from a degrading situation. Very humorously in "The Admirable Crichton" he gives us his belief that social distinctions are inherent in man. The criticism of the modern drama in "Alice Sit By The Fire" is trenchant while it is mirth provoking. So we might mention many of his other plays. Enough have been cited to corroborate the statement that in making virtue appear more attractive than vice, Barrie has done more than any other playwright to elevate the English stage and for this reason will hold a place in Twentieth Century Literature.

ing way. No other dramatist has his power of implying things instead of saying them; of treating vital problems seriously and yet humorously. Most sincerely in "The Twelve Pound Look" he gives us his faith in a woman's ability to extricate herself from a desperate situation. Very humorously in "The Admirable Critchen" he gives us his belief that social distinctions are inborn in man. The criticism of the modern drama in "Altogether by Themselves" is trenchant while it is witty provoking. So we might mention many of his other plays. I should have been cited to corroborate the statement that in making virtue appear more attractive than vice, Barrie has done more than any other playwright to elevate the English stage and for this reason will hold a place in Twentieth Century literature.

Barrie's  
value  
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